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NEWS

For immediate release
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V A L E N T I N O R E M E M B E R E D - PART 1/LECTURE & FILM RETROSPECTIVE

"...remind people there WAS a Valentino, a real one, and Nureyev can't impersonate him any more than the forgotten Anthony Dexter could. ACCEPT NO SUBSTITUTES!"
--Kenneth Anger

For a full week, July 5-9, the Film Center of the School of the Art Institute presents a retrospective of the films of Rudolph Valentino. Events begin the evening of Tuesday, July 5, when Kenneth Anger will lecture on the life and legend of Valentino. Born in the very heart of Hollywood, Kenneth Anger went on to become a legend in his own right as a brilliant film artist (FIREWORKS, SCORPIO RISING, LUCIFER RISING) and an influence on the course of American independent filmmaking. His famous history of silver screen scandals, Hollywood Babylon, gives a glimpse of the Anger vision of Valentino. Now in this lecture Mr. Anger will share his knowledge and insights with the audience. In addition, we'll be screening two films: LEGEND OF VALENTINO, the documentary on his career, and an excerpt from EYES OF YOUTH, a 1919 society melodrama with Valentino. The final treat will be a recording of Valentino crooning "The Kashmiri Song."

All screenings (except lecture and the Saturday evening shows) have live accompaniment by John Muri on the Thomas Organ. Prints have been made available through the courtesy of the George Eastman House, the Library of Congress Motion Picture Section, Paramount Pictures and private collectors William K. Everson and Raymond Rohauer. Never before has such a tribute been assembled. The film screenings are as follows:

Wednesday, July 6. At 5:30, CAMILLE, 1919, star-crossed passion with Valentino starring opposite Alla Nazimova; plus, THE SHEIK'S PHYSIQUE, ca. 1918, an advertising film made to show off Valentino's body and get him into the movies, later released as a short. At 7:30, two rarely-seen films: THE MARRIED VIRGIN, 1920, has Valentino as the husband in an arranged marriage, with a melodramatic seduction par excellence; and, THE ISLE OF LOVE (AN ADVENTURESS), 1920, a romantic spoof with Valentino as a bogus king, with co-stars Virginia Rappe (of the Fatty Arbuckle case) and female impersonator Julian Eltinge.

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V A L E N T I N O R E M E M B E R E D - PART 1/LECTURE & FILM PRESENTATION

Thursday, July 7. At 5:30, MORAN OF THE LADY LETTY, 1921, where in one of his few contemporary dress roles, Valentino displays his manliness among men and his capacity for more naturalistic acting. At 7:30, THE EAGLE, 1925, epitomizes Valentino's menacing yet irresistible appeal in what is regarded by many as his finest performance; filled with spectacular stunts and comic touches.

Friday, July 8. At 5:30, THE SHEIK, 1921, stars Valentino as the exotic and barbaric seducer; created female adulation that would grow to mythic proportions. At 7:30, MONSIEUR BEAUCAIRE, 1924, has Valentino toying with self-mockery as he plays both foppish courtier and roguish lover in this elaborately decorated period film.

Saturday, July 9. A 2:00 matinee presents THE FOUR HORSEMEN OF THE APOCALYPSE, 1921; directed by Rex Ingram, the film is a war classic quite apart from Valentino, whose role as a tango-dancing playboy ignited his career. At 5:30, BLOOD AND SAND, 1922, the Valentino charisma at its best in the story of a peasant who becomes a great matador as two women vie for his passions (directed by Fred Nibo). Finally, at 7:30, THE SON OF THE SHEIK, 1926, wherein Valentino plays both father and son in a SHEIK sequel that combines high adventure with tongue-in-cheek subtlety; released posthumously, it was immensely popular.

The usual Film Center admission of $1.50 per show applies only to the Saturday evening films with recorded soundtracks. Admission to all the other shows, which feature organ accompaniment, will be $2.00 per show. Admission to the Kenneth Anger lecture on Valentino will be $3.00.

The public may phone 443-3737 for recorded program information. To reach the theater, enter the School of the Art Institute, located on Columbus Drive at the corner of Jackson Boulevard (one block east of Michigan Avenue).

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V A L E N T I N O R E M E M B E R E D -

PART 2/EXHIBITION OF MEMORABILIA OF THE SCREEN'S GREATEST IDOL FROM THE KENNETH ANGER COLLECTION

> "A powder vending machine! In a men's washroom! Homo Americanus! Why didn't someone quietly drown Rudolph Gugliemo, alias Valentino, years ago?"
> --from a Chicago Tribune editorial of July 18, 1926, as quoted in S. George Ullman's Valentino As I Knew Him published in 1926 (one of the books in the exhibition)

The theater lobby in the School of the Art Institute will be transformed this month for the first exhibition ever organized by the Film Center. The reason? Kenneth Anger, renowned filmmaker and author, is bringing his exceptional collection of Rudolph Valentino memorabilia out of the closet and into the public view. Organized in conjunction with the Film Center's week-long Valentino film retrospective (for which Kenneth Anger is delivering the opening lecture), this exhibition will be on display from June 27 to July 10.

The exhibition consists of over 175 pieces of original memorabilia from the extensive Anger collection which, over 20 years in assembly, is one of the finest in the world. Mr. Anger's collection concerns the private side of Valentino as much as his public life. Some objects are even culled from the shadow world of the Valentino admirers.

Highlights include:

+ The Ditra Flamé Valentino Memorial Shrine

+ One of Valentino's personal book plates, designed by William Cameron Menzies

+ James Abbe photographs of Valentino; one of Valentino relaxing on a couch at his Whitley Heights estate appears to be the only surviving original print

+ A fan's scrapbook from the period

+ "The Sheik of 5¢ Cigars" display

...and many, many other objects--over 100 photographs, sheet music, personal snapshots, over 60 contemporary fan magazines, movie posters, advertising lobby cards, candy boxes, a souvenir pocket watch, a plaster bust and bas-relief of Rudy, and the only known copy of Valentino's signed business contract with his agent S. George Ullman (1923). Guest curator for the exhibition is Miles Barth; Lucy Heller is coordinator.

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